

Kennesaw State University
College of the Arts
School of Music

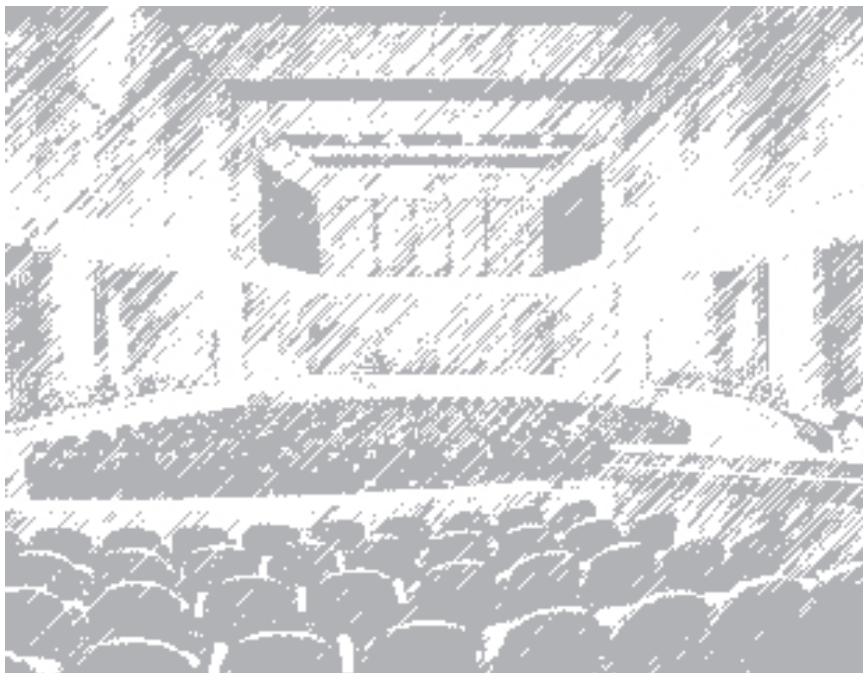
presents



Senior Recital

Jenna Byess, soprano

Erika Tazawa, piano



Friday, April 24, 2015

5:00 p.m.

Music Building Recital Hall

One Hundred and Thirteenth Concert of the 2014-15 Concert Season

program

I.

GEORGE FRIDRIC HANDEL (1685-1759)

Bel piacere

from *Agrippina*

HENRY PURCELL (1659-1695)

If music be the food of love

II.

WOLFGANG AMADEUS MOZART (1756-1791)

S'altro che lacrime

from *La clemenza di Tito*

III.

FRANZ SCHUBERT (1797-1828)

An die Musik

FRANZ SCHUBERT

Rastlose Liebe

IV.

HECTOR BERLIOZ (1803-1869)

Villanelle

GABRIEL FAURÉ (1845-1924)

Après un rêve

MAURICE RAVEL (1875-1937)

Tout Gai!

V.

ROGER QUILTER (1877-1953)

Fair House of Joy

FREDERICK LOEWE (1901-1988)

I Could Have Danced All Night

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Music Education.
Miss Byess studies voice with Leah Partridge.

program notes

I.

Bel piacere | George Frideric Handel (Vincenzo Grimani)

Handel was a prolific composer of the Baroque period. This period is characterized by uniquely opulent musical styles that mimic the ornate architecture of the period. The term “baroque” means to be exuberant and elaborate. The musical style shifts from the sparse, light texture of Renaissance to thick, complicated harmonies and sophisticated, melismatic melodies.

George Frideric Handel was born in Bradenburg, Germany and learned keyboard from an early age. His music was influenced during a four year stint in Italy, during which time he met other great composers of the period, Corelli and Scarlatti. He was best known for his oratorios, most notably the *Messiah* (1741). Handel greatly influenced composers like Haydn, Mozart and Beethoven. Additionally, he wrote full-length operas as well as choral and orchestral works during his lifetime.

"Bel piacere" (1708) is an aria sung by the character Poppea in Act III, scene I of Handel's opera *Agrippina*. Agrippina is the mother of Nero who wishes to end the rule of Roman Emperor Claudius in hopes to install her son as the new emperor. Poppea is confessing her love to Ottone in her bedroom and sings of the great joys that come from faithful love.

If music be the food of love | Henry Purcell

Henry Purcell was born in London in the year 1659 and began his life of music early, like many composers of his time. Purcell was an English composer, also of the Baroque period, who wrote both sacred and secular works. Purcell wrote over 100 songs but is best known for his miniature opera, *Dido and Aeneas* (1688). He has come to be known as the greatest English composer until Benjamin Britten in the 20th century.

Taken from the first line in a Shakespearean monolog, *If music be the food of love* (1692) aims to explain how music moves the soul and how it is in our being. “Your tongue declare the music is ev’rywhere” carries a beautiful melodic line that exemplifies how love is within all people.

II.

S'altro che lacrime | Wolfgang Amadeus Mozart (Caterino Tommaso Mazzolà)

Mozart is considered one of the greatest composers of the Western World. Born in January 1756 to the famous Leopold Mozart, Wolfgang Amadeus Mozart was quickly recognized as a musical prodigy. He played the violin and keyboard proficiently by age five and had written his first piano concerto by age six. He often travelled as a child to perform for European royalty and continued his travelling act through adulthood. His works are still considered to be incredibly influential today. He composed hundreds of works, including operas, concertos, symphonies, and sonatas. Mozart's most notable vocal works are his operas *Die Zauberflöte* (The Magic Flute) and *Le Nozze di Figaro* (The Marriage of Figaro) and his *Requiem*.

"S'altro che lacrime", an aria from Mozart's opera *La Clemenza di Tito* (1791), tells the story of struggle for power and revenge. Vitellia's desire to avenge Tito burns so desperately that she manipulates Sesto's obvious love for her so that he sets the city aflame. Before Servilia's aria "S'altro che lacrime," Sesto has been sentenced to death because of Vitellia's actions. Servilia finds Vitellia crying and proclaims that crying is of no use for he will still die despite her tears. Servilia believes she is consoling Vitellia because Sesto will die but she is ignorant to Vitellia's role in his execution.

III.

An die Musik | Franz Schubert (Franz von Schober)

Franz Schubert was a tremendously prolific composer, producing hundreds of works in his short thirty-one years. An Austrian composer who lived in Vienna for most of his life, he contributed orchestral and chamber work, as well as over six-hundred German *lieder*. Schubert was not well-known while alive, but after his death other composers, such as Mendelssohn, Schumann, and Liszt, championed Schubert's music. His fame as one of the great composers grew during the Classical and early Romantic eras.

An die Musik (1827) is no exception to Schubert's fantastic lyricism. This piece portrays the adoration of music using simple melody that speaks to the heart. This short song aims to thank music for the simple fact of its existence. It strives to invoke an emotional response, a characteristic unique to the Romantic era. Until then music had not been written with emotion in mind but rather just for the sake of writing. Schubert tells the compelling story of how music has "transported me to a better world" and "kindled my heart to warm love." Lush legato lines communicate the adoration of music to the listener.

Rastlose Liebe | Franz Schubert (Wolfgang von Goethe)

Rastlose Liebe (1821), composed by another great lyricist of the Romantic era, is a song written to explain the detriment of “restless love”. The frantic nature of this song parallels the emotional complexity of affection. Schubert expresses the duality of emotion between fear and elation with his contrasting melodic lines. The text, written by the great poet Wolfgang von Goethe, uses the phrase “happiness without peace” to tell the story of how love does not lend the heart to peace.

IV.

Villanelle | Hector Berlioz (Theophile Gautier)

Hector Berlioz is a French composer of the 19th century Romantic period. He wrote melodic music despite the fact that the idea of melody was being challenged during this time. He composed great works such as *Symphony fantastique* (1830) and *La Damnation de Faust* (1846). Among his influences were Beethoven, Weber, and Gluck.

“Villanelle” (1840) is the first of six songs in Berlioz’s *Les nuits d’été* (Summer Nights), a song cycle he set from poems by Theophile Gautier. “Villanelle” is a rhythmic piece that describes finding love in the spring. Gautier’s poem illustrates the delight of summer with imagery of birds singing, greenery, and other animals.

Après un rêve | Gabriel Fauré (Romaine Bussine)

Gabriel Fauré was a French composer and organist. He was recognized for his piano abilities at an early age and studied under the direction of Camille Saint-Saëns as a child. Later, he worked in the Church of St. Madeleine in Paris and later as the professor of composition at the Paris Conservatory. Fauré’s influences include Wagner and Liszt and his style is characterized by daring chord progressions and modulations. His greatest works include his *Requiem* and his song *Clair de Lune*. After years of suffering from hearing loss, he died of pneumonia in 1924.

“Après un rêve” (1878) was written for solo voice and piano during a period in which he composed much of his solo vocal music. It is one among a set entitled *Trios mélodies* or “Three melodies.” Fauré depicts the scenery of a dream, a dream of “happiness, passionate mirage” which quickly vanishes as the dreamer awakens and wishes for it to be true. The dreamer calls out “O night, give me back your lies”, but sadly the night never returns.

Tout Gai! | Maurice Ravel
(Michel-Dimitri Calvocoressi)

Maurice Ravel was a French composer of the Impressionist era who wrote music to stimulate the senses. His music was evocative and inventive. He attended the Paris Conservatoire where he studied composition but later left and pursued his own career as a composer. Ravel wrote in many settings, from piano music to choral and orchestral pieces, his most popular symphony being *Boléro* (1928). Ravel became friends with another great impressionist composer, Claude Debussy, who was one of his influences for writing such complex music.

“Tout Gai” was written as the fifth installation in Ravel’s *Five Greek Melodies*, a compilation of Greek folk tunes arranged by Ravel. These songs were a grand departure from the musical tradition as music from the Mediterranean music deviated from the classical Western cultural music. Sounds of the Mediterranean were unconventional and alluring. Although the musical folk of Greece were harmonically different, Ravel masterfully creates a familiar sound. “Tout Gai” sings of beautiful joyous dancing. The last half of the song is simply tra-la-la, a light happy tune to embody the spirit of dance.

V.

Fair House of Joy | Roger Quilter
(Tobias Hume)

Roger Quilter is a famous English composer known for his art songs as well as some choral, orchestral and stage productions. He was born into wealth as the son of Sir William Quilter and educated at Hoch Conservatory, where he studied composition. His rise to fame came when his work *Songs of the Sea* (1911) was performed by Denham Price at the Crystal Palace in London. Quilter did write an unsuccessful opera named *Julia* (1936) but many of the pieces were extracted to be published separately. Quilter continued to compose through his life and supported other composers and musicians with his Musicians’ Benevolent Fund.

“Fair House of Joy”(1907) is the seventh movement of Quilter’s song cycle *Seven Elizabethan Lyrics*, in which he employs great contrast between the melodies of each song. Each song in the cycle can stand on its own; they do not necessarily relate to each other. In “Fair House of Joy,” Quilter posits that love can be painful yet still delightful.

I Could Have Danced All Night | Frederick Loewe (Alan Jay Lerner)

Frederick Loewe was born in Vienna in 1901 and rose to fame with his musicals *My Fair Lady* and *Camelot*. Born into a musical family, Loewe was a child prodigy who could play the piano by age five and became the youngest soloist to perform with the Berlin Philharmonic Orchestra. He came to the United States in 1924 and worked odd jobs until 1934 where he got his start working as a songwriter on Broadway. Some of his works include *Brigadoon* (1947) and *Paint your Wagon* (1951). His production of *My Fair Lady* premiered in 1956 and has since been recognized among the most successful productions in American musical theater.

“I Could Have Danced All Night” from Loewe’s *My Fair Lady* (1956) is sung by the not-quite-so-cultured Ms. Eliza Doolittle. She is working on her speech with Mr. Higgins, a professional phoneticist, to try to become a high-class “Fair Lady” and she has a breakthrough. Ms. Doolittle finally spoke with a proper voice and in all the excitement Mr. Higgins, Eliza and her father dance around the room. As it is late, Eliza is prodded to go to bed but her elation cannot be contained.

about the school of music

The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.



Michael Alexander

Interim Director, KSU School of Music